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CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/4/3354

"D R. W H O"

Tx 65

SERIAL L

Episode One: "The Powerful Enemy"

by

DAVID WHITAKER

| | |
|--------------------------|-------------------|
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| CREW | FOURTEEN |
| FILM CAMERAMAN | DICK BUSH |
| FILM EDITOR | JIM LATHAM |

CAMERA REHEARSALS:

Friday, 4th December 1964

RIVERSIDE ONE

| | |
|------------------------|--------------------|
| Camera rehearsal | 10.30 am - 1.00 pm |
| (with TK-23 all day) | |
| (with TK-6 from 4pm) | |
| Lunch | 1.00 pm - 2.00 pm |
| Camera rehearsal | 2.00 pm - 6.00 pm |
| (Tea approx. 3.45pm) | |
| (Photographer 5.30pm) | |
| Supper | 7.00 pm - 8.00 pm |
| Line up | 8.00 pm - 8.30 pm |

RECORDING:

VT recording ... (VT/4T/25136). 8.30 pm - 9.45 pm

TRANSMISSION: Saturday, 2nd January 1965

oooOooo

CAST:

Dr Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Koquillion/Bennett ... RAY BARRETT
Sand Monster)
Space Captain) TOM SHERIDAN

TECHNICAL REQUIREMENTS:

Camera 1) Heron
Camera 2) Ring Pedestal - Turret
Camera 3) Ring Pedestal - Zoom
Camera 4) Ring Pedestal - Zoom
Camera 5) Creeper
Tilt Lens and Optical Beam
6'x 4' mirror - to be slung
4' x 3' mirror
Two slung monitors
27" Monitor
Grams.
Studio Foldback
Cut Keys
Roller Caption Machines
TK-6 and TK-23

oooOooo

| PAGE | SCENE | CHARACTERS | TIME | CAMS/BOOMS | SHOTS |
|-------------------------|---|---|------|-----------------------------------|-------|
| 1 | T/C 1 OPENING TITLES | | | TK-6 | |
| 2 | STILLS M NTAGE | | | 4A-3A | |
| 2 | T/C 2 ROCKET SHIP | | | TK-23 | |
| 2 | 1. INT.COMPARTMENT ONE ROCKET SHIP | Vicki | Day | 2A-3A-1A Slung- Bl | 1- 3 |
| 5 | 2. INT.COMPARTMENT TWO ROCKET SHIP | Bennett Vicki | Day | 4A-C1-2B | 4-14 |
| 8 | 3. INT.COMPARTMENT ONE | Vicki Captain (C/V) | Day | 2C-B1-1A | 15-18 |
| 11 | 4. INT.TARDIS CONTROL ROOM | Ian Barbara Dr.Who | Day | 1B-A1-3B 2D Cave 4B Scanner | 19-26 |
| BREAK IN RECORDING NO.1 | | | | | |
| 14 | 5. INT. CAVE AND TELEPHONE BOX | Ian Barbara Dr. Who Koquillion | Day | 2E/F-3C/D A2 - 1C | 27-31 |
| 17 | 6. EXT. ROCKY LEDGE AND CAVE MOUTH | Ian Barbara | Day | 1D-C2-5A 4C | 32 |
| 18 | T/C 3 HIGH VIEW OF CRASHED ROCKET SHIP INLAY | | | TK-23 1D or 4C | 33 |
| 18. | 7. EXT. ROCKY LEDGE AND CAVE MOUTH | Barbara Ian | Day | 1D-C2-4C | 34 |
| 19 | T/C 4 ROCKET SHIP without Inlay | | | TK-6 | |
| 19 | 8. ROCKY LEDGE AND CAVE MOUTH | Ian Barbara Koquillion | Day | 1D-C2-5A 4C | 35-48 |
| 24 | 9. INT. TARDIS | Dr Who Ian | Day | B2-3E 2F cave 4B scanner | 49-53 |
| 25 | 10. EXT. ROCKY LEDGE AND CAVE MOUTH | Koquillion Barbara | Day | 1D-C2-5A | 54-56 |
| 26 | 11. INT. CAVE AND TELEPHONE BOX | Ian Dr. Who | Day | A2-2G | 57 |

"DR WHO" Ep.1(L) REVISED RUNNING ORDER

| PAGE | SCENE | CHARACTERS | TIME | CALLS/BOOMS | SHOTS |
|-------------------------|--|-------------------------------|------|--------------------------|---------|
| 26 | 12. ROCKY GROUND & SCRUB BUSHES | Barbara Shadow of Vicki | Day | 1E-C2-5B | 58- 59 |
| 27 | 13. INT.CAVE AND TELEPHONE BOX | Dr Who Ian | Day | A2-2G-3F Slung | 60- 68 |
| BREAK IN RECORDING NO.2 | | | | | |
| 31 | 14. INT.COMPARTMENT ONE | Vicki Koguillion | Day | 4D-B1-1F | 69- 71 |
| 35 | 15. INT.COMPARTMENT TWO | Koguillion/ Bennett O/V | Day | 4E-Slung | 72 |
| 36 | 16. INT. COMPARTMENT ONE | Vicki Barbara | Day | 4D-B1-1F -3G | 73 - 79 |
| 39 | 17. INT. ROCK TUNNEL WITH LEDGE | Dr Who Ian | Day | 2H-A3-1G | 80- 82 |
| 41 | 18. INT.COMPARTMENT ONE | Vicki Barbara Bennett | Day | 4D-B1-3G | 83- 87 |
| 43 | 19. INT.ROCK TUNNEL WITH LEDGE | Ian Dr Who | Day | 2J- Fishpole | 88 |
| 44 | 20. INT. CAVE | Sand Creature | Day | 5C-1H-3H F/X sound | 89-93 |
| 44 | 21. INT. ROCK TUNNEL AND LEDGE | Ian Dr. Who | Day | 2J-1J-A2 -5D | 94-103 |
| 47 | 22. INT. AGAINST ROCK BACKING | Sand Creature | Day | 3J-4F-Inlay F/X sound | 104-105 |
| 47 | 23. INT.ROCK TUNNEL AND LEDGE | Ian | Day | 1J-A2-3J 4F-Inlay | 106-108 |
| 48 | CLOSING TITLES: | | | 2 | 109 |
| | Starts: Dr Who WILLIAM HARTNELL (roller) | | | | |
| | Ends: Directed by CHRISTOPHER BARRY (Slide) | | | | |
| | BBC-TV | | | | |

"DOCTOR WHO"

by

David Whitaker

SERIAL L

"The Powerful Enemy"

EPISODE ONE

F.I. TELECINE (1) Machine A - TK-6 (Dur: 27")

Opening
Titles;

S.O.F.

MIX

(Stills Montage next)

CAMS 4A and 3A

STILLS MONTAGE

"Materializing"
noise

Day The telephone box
materialises against
the wall of a cave.

Shafts of sunlight
illuminate the interior
of the cave.

Over this sequence:

S/IMPOSE

Slide '1) "The Powerful Enemy"

MIX TO

Slide '2) Written by
David Whitaker

FADE OUT TO BLACK

FADE IN TELECINE (2) Machine B - TK-23 (Dur: 19")

M.S. Rocket Ship
PAN to Radar Scanner

R.P. F/X
'Ping'

CAMS: 2A-3A-1A /Slung - Bl/

1. 1 A 33
CU Radar Screen 1. INT. COMPARTMENT ONE. ROCKET SHIP.

Smoke
Outside

(WE COME UP ON A SMALL
RADAR SCANNING SCREEN.

PULL BACK and
PAN slowly
L-R round room.

ITS INTERNAL MARKER
MOVES AROUND AND SHOWS
A BLOB ON THE RIGHT
HAND SIDE EVERY TIME
IT PASSES.

(3 next)

A SMALL BULB FLASHES
ABOVE THE RADAR
AND A BUZZER
ALTERNATES WITH
THE FLASHING LIGHT.

COMPARTMENT ONE IS
A COMPARTMENT IN
A WRECKED ROCKET
SHIP. THE FLOOR
IS SLIGHTLY AT
AN ANGLE. IT WAS
ORIGINALLY ONE OF THE
NAVIGATION ROOMS OF
AN INTERPLANETARY
ROCKET TRANSPORTING
COLONISTS FROM EARTH
TO OTHER PLANETS IN THE
YEAR 2493 A.D.

IN ONE CORNER IS
A JUMBLE OF ABANDONED
WRECKAGE, MACHINES
DAMAGED AND NO LONGER
IN USE.

THERE IS A SMALL BUNK
WITH BLANKETS ON IT,
A TABLE, AND A COUPLE
OF METAL BOXES AND ONE
RATHER WORN REVOLVING
ARMCHAIR NEAR THE
RADAR SCREEN.

THERE ARE TWO HATCHWAY
DOORS. ONE IS BESIDE
THE RADAR SCREEN.
THE OTHER IS AT RIGHT
ANGLES TO IT. THE
DOOR BESIDE THE
RADAR SCREEN WILL
BE CALLED DOOR ONE
THROUGHOUT.

THE OTHER, DOOR TWO.

HERE AND THERE, ON
LEDGES AND SHELVES,
THERE HAVE BEEN
PLACED PRETTY LOOKING
ROCKS AND CURIOUS
FORMATIONS OF HARDENED
SAND IN SOME ATTEMPT
TO DECORATE THE ROOM.

BESIDE THE DOOR ONE
IS A CIRCULAR WINDOW
WHICH OPENS.

ME

- 4 -

(Shot 1 on 1)

ON A HINGE IS A
METAL COVER WHICH
CAN CLOSE OFF THE
WINDOW.

ABOVE THE BUNK IS
A PANEL WHICH CAN
BE OPENED DOWNWARDS.

PICK UP VICKI
PAN her to
Radar.
2. 3 A M/A
MS VICKI
TIGHTEN to MCU

VICKI COMES HURRIEDLY
THROUGH THE "ONE"
DOOR, AND STARES AT
THE RADAR SCREEN.
SHE TUNES IT SLIGHTLY
SO THAT THE BLOB BE-
COMES MORE CLEARLY
DEFINED.

PAN her to door.

HER FACE LIGHTS UP
WITH EXCITEMENT.
SHE PICKS UP A
MICROPHONE AND IS
ABOUT TO SIT IN THE
CHAIR, WHEN ANOTHER
THOUGHT TAKES HER.

EXCITED, AND HAPPY,
AND TORN BETWEEN
TWO COURSES OF
ACTION, SHE SUDDENLY
DROPS THE MICROPHONE
ON THE DESK, AND
MOVES QUICKLY AWAY)

VICKI: Bennett ... Bennett ...

(SHE HURRIES OVER
TO DOOR TWO, OPENS
IT AND GOES THROUGH.)
3. 2 A 33
MLS VICKI
PAN her L.

CUT TO VICKI AS SHE
SCRAMBLES THROUGH
TWISTED METAL, THE
REMAINS OF ANOTHER
COMPARTMENT, AND
GOES TO THE DOOR
OF BENNETT'S CABIN.

SHE KNOCKS ON THE
DOOR, EXCITED STILL)

3 to B
Tardis

The rescue ship's landed... (cont...)

(SHE TRIES THE DOOR,
IT IS LOCKED, SHE
TRIES AGAIN)

(4 next)

- 4 -

ME

(Sh.3 on 2)

- 5 -

VICKI: (cont) Bennett, let
me in...

BENNETT: Come in

(THERE IS A CLICK
AND BENNETT'S DOOR
OPENS SLIGHTLY.

VICKI PUSHES IT
AND GOES IN)

CAMS: 4A-2B /BOOM C1/

4. 4 A w/a
MXS past
BENNETT
on to
VICKI.

2. INT. COMPARTMENT TWO. ROCKET
SHIP.

(THIS COMPARTMENT IS
QUITE SMALL. IT
HAS ONLY ONE DOOR
AND NO WINDOWS.

THERE IS A SIMILAR
SORT OF BUNK, A
METAL BOX BESIDE
THE BED WITH A
METAL WATER JUG AND
CUP ON IT.

BESIDE THE DOOR IS
A LONG, LOW CABINET
OF METAL WITH
SLIDING DOORS.

THERE IS, IN FACT,
A SLIDING PIECE OF
THE FLOOR WHICH DOES
PROVIDE ANOTHER EXIT,
BUT THIS IS WELL
DISGUISED.

BENNETT LIES IN THE
BUNK. HE IS A MAN
OF ABOUT FORTY. HIS
WHOLE BODY SUGGESTS
ABSOLUTE EXHAUSTION.
HE PULLS HIMSELF UP
AS VICKI COMES INTO
THE ROOM)

(2 next)

- 5 -

ME

(Sh.4 on 4)

- 6 -

becomes
M.C.2-s

VICKI: The Rescue Ship's landed.
It's arrived - we'll
be taken back. Isn't it mar-
vellous?

BENNETT: It can't be the ship!

(BENNETT SPEAKS
QUITE HARSHLY TO
VICKI. ONE SHOULD
CONSTANTLY FEEL
THAT HE IS ALL THE
TIME MAKING AN
EFFORT TO BE
FRIENDLY TO VICKI,
BUT THAT IT IS
BEYOND HIM.

HE IS REALLY JUST
PUTTING UP WITH HER
FOR HIS OWN REASONS,
AND DOES NOT CARE
AT ALL WHAT HAPPENS
TO HER.

THIS SHOWS AT ODD
TIMES, BUT HE TRIES
TO COVER UP WITH A
SMILE AND KIND WORD
BUT IT IS DONE BADLY)

VICKI: It's quite clear on the
detector - listen!

(SHE HOLDS THE DOOR
OPEN WIDE, AND THEY
LISTEN. WE CAN HEAR
THE BUZZING NOISE
FROM THE RADAR SET. /

5. 2 B 16
MCU BENNETT

WE ANGLE TO BENNETT
AS HE HEARS IT. HE
IS CERTAIN THAT IT
IS NOT THE EXPECTED
RESCUE SHIP, BUT
MUST MAKE SURE, NEW
VISITORS ARE A PROBLEM
THAT DOES NOT BEAR
THINKING ABOUT)

6. 4 A n/a
MCU VICKI

BENNETT: (LOW) It must be a
fault - it must be. (TO VICKI)
Did you speak to them by radio? /

- 6 -

(2 next)

(Sh.6 on 4)

7. 2 B 16
a/b MCU BENNETT
- VICKI: No - I was going to, but I thought I'd tell you first... I ... I thought you'd be pleased, Bennett.../
8. 4 A n/a
A/B MCU VICKI
- BENNETT: The ship isn't due for another three days. It can't find Dido unless we guide it down - you know that! /
9. 2 B 24
CM 2-s
- on her move... VICKI: Yes... (BRIGHTLY) But it's showing on the screen! Come and look - I'll help you.../
- BENNETT: Did you hear it land?
- VICKI: No...no...I didn't, but...
10. 4 A n/a
a/b
MCU VICKI
- BENNETT: The rescue ship couldn't land silently.../
11. 2 B 24
a/b
CM 2-s
- VICKI: (GETTING UPSET) It must have done - it just got here early, that's all. It is here - it's as plain as anything on the screen.../
- BENNETT: What's the location?
- VICKI: I don't know - somewhere on the mountain...
12. 4 A n/a
CXS
- BENNETT: Look, Vicki - I know how badly you want to be taken off this planet. /We both want to get away, but, well, it's no good building our hopes up. Go and radio the rescue ship. You'll find out you've made a mistake... (cont...)
13. 2 B 16
MCU BENNETT
- (VICKI STANDS THERE, SOMEWHAT DOWNHEARTED. THEN SHE NODS, AND TURNS./
- WE CLOSE IN ON BENNETT, HIS FACE HARDENS)

(Sh.13 on 2)

14. 4 A n/a
a/b
CXS

BENNETT: (cont) And Vicki... /

(VICKI PAUSES AND
TURNS)

2 to C
Comp.1

Watch out for Koquillion...

TIGHTEN to
MCU VICKI

(IF IT IS BENNETT'S
INTENTION TO SCARE
VICKI - WHICH IT
IS - HE SUCCEEDS.

WE CUT TO VICKI
AS THE FEAR SHOWS
IN HER FACE, THEN:)

VICKI: I haven't seen him today.

BENNETT: He'll be around some-
where. And remember he doesn't
know about the rescue ship.

VICKI: I...I know...

BENNETT: Be careful. If he
finds out - he'll kill us!

EASE BACK as
VICKI goes

(VICKI NODS, BITES
HER LIP, AND GOES
OUT CLOSING THE
DOOR.

to MCU BENNETT

WE ANGLE ON TO
BENNETT, WHO DOES
NOT APPEAR TOO UP-
SET. IN FACT
RATHER SATISFIED)

CAMS: 2C-1A /BOOM B1/

15. 1 A 33
MS CABIN

3. INT. COMPARTMENT ONE. ROCKET
SHIP.

(2 next)

ME

- 9 -

(Sh.15 on 1)

(VICKI COMES THROUGH
INTO COMPARTMENT
ONE, STILL VERY
SUBDUED.

SHE STANDS THERE
A SECOND OR SO,
THEN, THE FLASHING
LIGHT AND BUZZER
OF THE RADAR SCREEN
CAPTURES HER ATTEN-
TION. SHE BRIGHTENS,
REGAINING SOME OF
HER EARLIER EXCITE-
MENT, AND MOVES TO
THE ARMCHAIR.

VICKI SITS IN THE
CHAIR, AND SNAPS
OFF A SWITCH. THE
LIGHT AND THE
BUZZER STOP, BUT
THE RADAR SCREEN
STILL OPERATES,
SHOWING UP THE
BLOB AS IT COMPLETES
ITS CIRCLE./

16. 2 C 24
MS VICKI

VICKI PICKS UP THE
MICROPHONE FROM A
PANEL OF INSTRUMENTS
AND PRESSES OVER THE
SWITCH)

VICKI: Planet Dido to rescue
ship, Planet Dido to rescue
ship. Come in please, over.

17. 1 A 9
CU SPEAKER
(SHE SNAPS OVER THE
SWITCH, AND LOOKS /
UP AT A GRILLED BOX.
THERE IS A STATIC
NOISE, THEN:)

18. 2 C 24
a/b
CAPTAIN: (VOICE OVER) Rescue
ship to Planet Dido. Receiving
you on strength two. Over./

SLOW TRACK IN
to MCU VICKI

(VICKI SNAPS THE
SWITCH BACK)

1 to B
Tardis

VICKI: Is it true? ... Haveyou?
... (THEN, MORE EFFICIENTLY)
Have you landed? Over?

(1 next)

- 9 -

ME

- 10 -

(Shot 18 on 2)

CAPTAIN: (VOICE OVER) Landed?
We're sixty nine flying hours
away. Proceeding on normal
course, we shall...

(VICKI SNAPS THE
SWITCH OVER AND
INTERRUPTS)

VICKI: But you can't be... I
mean...

CAPTAIN: (VOICE OVER) Now,
don't worry - we'll contact you
for directions in seventeen
hours from now. Repeat seventeen
hours. We'll be there - hold
on just a little longer. Am
breaking contact now. Bye. Over
and out.

TRACK IN
to C.U.

(THE STATIC TAKES
OVER. VICKI JUGGLES
THE SWITCH)

VICKI: No. Hello! Dido to
rescue. Dido to rescue...

(SHE SNAPS THE
SWITCH BUT THE
CONTACT IS BROKEN.

WE ANGLE ONTO VICKI)

Sixty nine hours away...?

(VICKI TURNS TO LOOK
AT THE SCREEN)

Then who's landed on the mountain?

CRAB R and
PAN L on to
screen.

(WE TRACK PAST HER
AND ONTO THE BLOB
WHICH STILL APPEARS,
AND THEN CUT TO:)

- 10 -

(1 next)

(Sh.18 on 2)

CAMS: 1B-3B
 2D on cave
 4B on scanner

/BOOM A1/

19. 1 B 33

CU CENTRAL
COLUMN

4. INT. TARDIS. DAY.

PULL BACK to
 see Doctor
 asleep.

BARBARA & IAN
 enter. Doctor R.

(THE MACHINERY HUMS
 QUIETLY. IAN AND
 BARBARA STAND BY
 THE CONTROLS. THE
 DOCTOR IS ASLEEP
 IN AN ARMCHAIR,
 UNSEEN)

2 to D
 Cave

BARBARA: Well, you know how
 the ship has a faint sort of
 trembling when it's travelling?
 I suddenly realised it had
 stopped.

IAN: You're right, Barbara. We
 have landed.

It's not like the Doctor
 to sleep through a landing.

TRACK IN past
 controls to
 3-s BARBARA/
 IAN/DOCTOR.

(IAN NODS ACROSS
 WITH HIS HEAD.

WE CUT TO THE
 DOCTOR, FAST ASLEEP
 IN THE CHAIR, AND
 ANGLE OUT AS IAN
 AND BARBARA JOIN
 HIM.

BARBARA PUTS A HAND
 ON HIS SHOULDER)

DOCTOR WHO: What? What's that?

20. 3 B n/a
 MCU DOCTOR

BARBARA: Doctor? /

21. 1 B 33
 3-s BARBARA/
 DOCTOR/IAN.

DOCTOR WHO: Good gracious me,
 did I fall asleep? /

IAN:

Yes you did, and at a very critical
 time. Still I suppose it'll do you
 the world of good.

DR. WHO: Ah,,the arms of Morpheus,
eh, my boy? Well I suppose I had
better have a wash.

BARBARA: But Doctor the trembling's
stopped.

DR. WHO: Has it. I'm so glad
you're feeling better.

BARBARA: No, not me, the ship.

DR.WHO: Oh, the ship. Stupid of me.

IAN: Doctor, we seem to have
landed while you were asleep.

DR. WHO: Oh good, good - well now,
all we have to do is turn off the
power.

BARBARA: So we have landed.

(DR WHO GETS UP AND
CROSSES TO THE CONTROLS)

DR.WHO: Materialised would be
a better word, my dear.

TRACK BACK
to 3-s at
controls.

(HE LOOKS OVER THE
CONTROLS)

Well, wherever we are it's a nice
warm day outside

(DR. WHO STUDYING THE DIALS
IS SUDDENLY OVERCOME BY A
YAWN. HE COVERS HIS MOUTH
WITH HIS HAND, AND:)

HOLD 3-s on
DOCTOR'S move.

I do beg your pardon. (THEN:)
Air, yes. Mmm ... mmmm all
most promising.

Change to
crabbing line.

(HE SWITCHES ON THE RADAR
SCANNER)

22. 4 B n/a Let's have a little look, eh? /
MCU SCANNER
with 2's picture

23. 2 D (THE SCANNER SCREEN SHOWS
PAN SLOWLY THE INSIDE OF THE CAVE,
on rock face ILLUMINATED ONLY BY THE
L-R. FLASHING LIGHT ON THE TARDIS
ROOF)

1 CRAB LEFT

IAN: It's very dark. Can't really
make it out at all. Looks sort of
rocky whatever it is. /

24. 1 B 33
CXS DOCTOR/
BARBARA/IAN

(Tracked
in)
25. 3 B n/a
MCU BARBARA

DR.WHO: Yes, it does somewhat.
We might be in a cave ... or even
underground./

26. 1 B 33
a/b CXS
DOCTOR/BARBARA/
IAN

BARBARA: You mean we could be
trapped down here./

DR.WHO: Doesn't necessarily mean
anything Barbara after all - we
can pass through solid matter in
flight. We can take off again
quite easily. Well, I think we
might step outside. Open up the
doors, Susan.

(ALMOST AS SOON AS HE
SAYS IT, THE DOCTOR
REALISES AND REMEMBERS
SUSAN IS NO LONGER
WITH HIM.

HE BLINKS A COUPLE OF
TIMES AND STUDIES THE
CONTROLS IN FRONT OF
HIM THOUGHTFULLY)

BARBARA: (GENTLY) Why don't
you show me how to do it now,
Doctor.

DR.WHO: Mm? Oh, yes, yes.
Just here ... and that way ...

(DOCTOR WHO ALLOWS
BARBARA TO WORK THE
SWITCH. THE DOORS
OPEN WITH THE USUAL
NOISES. DOCTOR WHO
LOOKS, WITH EXAGGERATED
APPRAISAL)

GRAMS:
Door
noise

Very good! But don't, try and
do it when we're in transit, mm?

(1 next)

CRAB L as they
go towards
doors.

(BARBARA SMILES AT THE DOCTOR'S TEASING, AND IAN, DOCTOR WHO AND BARBARA WALK TOWARDS THE DOORS)

BREAK IN RECORDING NO.1

| | | | |
|---|----------------------------|---|------|
| 1 | to C - Cave | A | to 2 |
| 2 | to E - Cave (but stay out) | B | to 2 |
| 3 | to C - Cave | C | to 2 |
| 4 | to C - Rocky Ledge | | |

CAMS: 2E/F-3C/D-1C /BOOM A2/

27. 1 C 50

HIGH L.S.

5. INT. CAVE AND TELEPHONE BOX.

Flashing Light

MUSIC NO. 1

TRACK IN and
CRANE DOWN to
M. 3-s

(FIRST IAN, THEN BARBARA
AND THEN DR.WHO STEP OUT
OF THE TELEPHONE BOX,
BARBARA SNIFFS THE AIR)

IAN: It's a cave. You were right, Doctor.

BARBARA: Strange sort of smell.
It's not like anything on earth.

DR. WHO: (SNIFFING THE AIR)
No, it's not, Barbara. But I do
know that smell ...

(HE IS SLIGHTLY PUZZLED,
THEN HE LOOKS DOWN ON THE
GROUND AND BENDS DOWN AND
PICKS UP A PORTION OF SOIL)

IAN: Do you recognise it?

DR.WHO: More or less.

(HE TURNS BACK TO THE SHIP)

You two look around, but don't wander too far away. Remember, we haven't had much luck with caves during our travels.

BARBARA: Where are you going?

DR.WHO: I think I shall go and have a nap.

28. 3 C n/a
C.2-s
IAN/BARBARA

(DOCTOR WHO GOES INTO THE
TELEPHONE BOX)

IAN: A nap - that's a new one - usually he first goes dashing off to have a look.

BARBARA: Maybe we're going to start seeing a new side to the Doctor, Ian.

(IAN GIVES BARBARA A
QUESTIONING LOOK)

29. 1 C 33
3-s IAN/
BARBARA/DOCTOR

IAN: Well, he isn't getting any younger, is he? He's never slept through a landing before. I think he's getting a bit .../

30. 3 C w/a
MC 2-s
IAN/BARBARA

DR.WHO: Remember, I can hear what you're saying. Pass me that bit of rock./

(cont. over page ...)

1 to D
Rocky Ledge

CRAB L as
they move.

BARBARA: Look all the old
associations are in the ship. We
can't expect him to say good-
bye to his grand-daughter and
then shrug it off in a few
minutes.

IAN: No, I suppose not.
I wonder what Susan's up
to now?

BARBARA: Learning how to milk
cows, if I know anything about
David. He was a nice boy.

(IAN NODS, LOOKING
AT BARBARA, GAUGING
HER MOOD. THEY
SMILE AT EACH OTHER)

Come on.

(THEY START TO MOVE
AWAY FROM THE SHIP)

CRAB R to
POSN.D as they
go to see them
enter tunnel.

2 PUSH IN to E

may be
IAN: There / another way back
there.

BARBARA: Yes, but the sun's
coming in this way.

(THEY GO ON WALKING
AWAY FROM THE TELE-
PHONE BOX.

31. 2 E 33

C.S. KOQUILLION'S
FACE.

QUICK PULL BACK
to L.S. on Posn.
F.

AS THEY TURN OUT
OF SIGHT, / A FIGURE
COMES INTO VIEW
BESIDE THE TELEPHONE
BOX.

MUSIC
No.2

IT IS KOQUILLION.
HE WEARS A LONG
ROBE, SHOES SHAPED
LIKE AN ANIMALS OR
BIRD'S CLAW AND HIS
FACE IS THAT OF A
PIERCE ANIMAL TOO.

ME

- 17 -

(Sh.31 on 2)

PAN.KOQUILLION
R to box and
TIGHTEN.

PIVOT ON KOQ.
as he looks
to see tunnel
beyond.

WHEN LOOKED AT
FROM FRONT VIEW,
THE EFFECT IS
EXACTLY AS IF
FACING AN ANIMAL,
BECAUSE THE DESIGN
OF THE ROBE PICTURES
THE NECK, CHEST AND
LEGS OF THE ANIMAL
WHITE ON BLACK, THE
LEGS RUNNING DOWN
FROM WAIST HEIGHT
TO THE HEM OF THE
ROBE.

KOQUILLION EXAMINES
THE SHIP AND PLACES
A GLOVED HAND
AGAINST THE DOORS
BUT THEY ARE CLOSED.
HIS HEAD TURNS TO
LOOK AFTER IAN AND
BARBARA)

32. 5 A 33
L.S.

CAMS: 1D-5A-4C /BOOM C2/

6. EXT. ROCKY LEDGE/CAVE MOUTH.

IAN enters
shot.

(IAN IS PERRING OVER
THE LEDGE, BARBARA
IS LOOKING AROUND
HER)

RESUME
MUSIC
No.1
from
"ringing"

IAN: Barbara, look!

(BARBARA MOVES IN
BESIDE IAN AND
LOOKS IN THE DIR-
ECTION OF HIS
POINTING FINGER)

BARBARA: A space ship!

(WE HOLD ON BARBARA'S
ASTONISHMENT, AND:)

CUT TELECINE (3) MACHINE B - TK-23 (Dur: 15")

33. INLAY WITH CAM 1D or 4C

2-s IAN/BARBARA
and view.

- 17 -

ME

(On Telecine and Cam 1D/4C) - 18 -

A HIGH ANGLED view
of the crashed rocket
ship nestling behind
the ruined futuristic
buildings.

IAN and BARBARA are
inlayed in the fore-
ground.

IAN: Yes - and from England. Look,

at the flag painted on the side.
It's from home

BARBARA: Yes...Must have crashed.

Ye - es.

IAN: / Did it, Barbara? You see
those buildings?

It could have been destroyed on the
ground at the same time as they
were.

BARBARA and IAN look
at the scene and we:

END TELECINE

CAMS: 1D-4C /BOOM C2/

34. 4 C or 1 D
C.2-s
BARBARA/
IAN

7. EXT. ROCKY LEDGE/CAVE MOUTH.

(WE RESUME ON IAN
AND BARBARA IN TWO
SHOT. THEY WATCH
INTENTLY FOR A FEW
SECONDS THEN:)

BARBARA: No movenent - no sign
of life at all.

(THEY STARE INTENTLY
AT THE SCENE BELOW
THEM)

CUT TELECINE (4) MACHINE A - TK-6 (Dur: 11")

(5 next)

- 18 -

ME

(Telecine)

- 19 -

We show again the scene below them of the crashed rocket ship and ruined buildings.

IAN: (VOICE OVER) There must be people, or things, somewhere on the planet.

END TELECINE

CAMS: 1D-5A-4C /BOOM C2/

35. 5 A 33
L.S.

8. EXT. ROCKY LEDGE/CAVE MOUTH.

(IAN STARTS TO MOVE AWAY AS WE RETURN AND BARBARA TURNS TO LOOK AT HIM)

Do you intend
BARBARA:/ to tell
the Doctor, Ian?

IAN: Yes - why not?

BARBARA: Well - knowing him he'll want to go down there... and investigate.

(AS IAN INTERRUPTS KOQUILLION APPEARS OUT OF THE MOUTH OF THE CAVE BEHIND THEM AND STANDS, WATCHING AND LISTENING)

IAN: And I'd agree with him for once, Barbara. If the crew of that space ship are down there, we should...

36. 4 C n/a
MCU KOQUILLION

(BARBARA HAS TURNED. SHE SEES KOQUILLION)/

MUSIC
No.3

- 19 -

(1 next)

ME

(Sh.36 on 4)

- 20 -

BARBARA: Ian!

(IAN TURNS AND HE
AND BARBARA LOOK
AT THE ROBED FIGURE)/

37. 1 D 33

HIGH MXS
past
KOQUILLION
on to IAN/
BARBARA

IAN: What ... who ...

KOQUILLION: . You are
the strangers here. You must
answer my questions. . . . Do you
come from Earth?

(HIS VOICE IS DEEP
AND HARSH, HOARSE
AS THOUGH HE HAS
DIFFICULTY IN
CATCHING HIS BREATH.

HE IS CARRYING AN
OBLONG BOX, THE
"BARRELL" OF WHICH
IS STUDED WITH
LITTLE BULBS.

IAN LOOKS AT BARBARA,
THEN, WITH A SLIGHT
SHRUG DECIDES HE MAY
AS WELL GO ALONG WITH
THIS)

BARBARA: Yes, we do.

KOQUILLION: Where is your rocket
ship?

TIGHTEN to
exclude
KOQUILLION

IAN:

You've just
come out of the cave, you must
have seen our craft in there. /

38. 4 C n/a

MCU
KOQUILLION

KOQUILLION: You landed here, in
that box? /

39. 1 D 33

a/b HIGH MED.
X-s past
KOQUILLION on
to IAN/BARBARA

BARBARA: I know it must sound
fantastic, but we've got no
reason to lie to you.

- 20 -

(4 next)

40. 4 C n/a
MCU KOQUILLION

IAN: Obviously you've looked around. Have you seen any signs of another space ship?/

(KOQUILLION TURNS AND LOOKS INTO THE CAVE MOUTH. HE APPARENTLY ACCEPTS THIS FOR THE MOMENT)

41. 1 D 24
CM2-s IAN/
BARBARA

KOQUILLION: Are there any other crew members?/

IAN: Yes, one. The Doctor ...

(BARBARA IS EYEING KOQUILLION SOMEWHAT SUSPICIOUSLY, AND NOT SO OPEN AS IAN.

SHE PUTS OUT A RESTRAINING HAND TO STOP IAN GIVING MORE INFORMATION, BUT HE HAS ALREADY SAID ENOUGH AND REALISES. BARBARA ACKNOWLEDGES)

He's in the ship.

(IAN LOOKS AT BARBARA TRYING TO GAUGE HER MOOD. HE DOES, OF COURSE, REALISE THAT BARBARA IS SUSPICIOUS, IS NOT PARTICULARLY IN AGREEMENT)

KOQUILLION: I would like to meet him. I will take you all to the city.

(BOTH START TO MOVE IAN, NOT SURE NOW OF BARBARA'S VIEW, LOOKS AT HER)

KOQUILLION: (TO BARBARA) No, you stay.

IAN: (TO BARBARA) Will you be alright?

BARBARA: Yes.

(5 next)

IAN: I won't be long.

SHOTS 42-43 OUTIAN: ~~Will you be alright?~~

(IAN LOOKS AT BARBARA,
THEN KOQUILLION, IS
NOT SURE WHAT BARBARA
IS PLAYING AT BUT
AFTER THOUGHT, GIVES
A SLIGHT SHRUG AND
MOVES INTO THE CAVE. /

44. 5 A w/a
L.S.

45. 1 D 24

CXS
KOQUILLION/
BARBARA

BARBARA, NOW SLIGHTLY
SCARED, EYES KOQUILLION

MUSIC
No.4

THERE IS A COUPLE OF
SECONDS PAUSE, THEN
KOQUILLION STARTS TO
MOVE FORWARD TO
BARBARA.

BARBARA, FRIGHTENED,
STARTS TO BACK AWAY)

KOQUILLION: What are you
frightened of?

(BARBARA CONTINUES TO
BACK AWAY. THEN:) /

46. 5 A w/a
L.S.

BARBARA: Keep away...

KOQUILLION: I am a friend - you
can trust me... /

47. 1 D 24

C.2-s
KOQUILLION/
BARBARA

BARBARA: Can I? /

48. 4 C w/a
L.S.

(KOQUILLION MOVES
FORWARD.

BARBARA BACKS TO-
WARDS THE LEDGE,
TRIES TO GET PAST
HIM.

ME

(Sh.48 on 4)

- 23 -

KOQUILLION GRIPS
HER, THEN, DELIB-
ERATELY, THROWS
HER TOWARDS THE
LEDGE.

SHE TRIES TO SAVE
HERSELF, UNSUCCESS-
FULLY, AND FALLS
OVER THE LEDGE OUT
OF VISION OF THE
CAMERA.

AS BARBARA IS
FALLING SHE GIVES
A DRAWN OUT SCREAM.

KOQUILLION MOVES
FORWARD AND LOOKS
DOWN)

(On to page 24)

(3 next)

- 23 -

(Sh.48 on 4)

/BOOM B2/

49. 3 E Low w/a CAMS: 3E - 2F in cave
 Through mag.glass 4B on scanner
 and specs
 onto Dr.
 Who's eye.

9. INT. TARDIS. DAY.

(DOCTOR WHO IS EXAMINING
 THE SOIL HE PICKED UP
 WITH A LARGE MAGNIFYING
 GLASS. HE NODS TO
 HIMSELF THEN
 CONSULTS A NOTEBOOK.

PULL BACK
 to M.S.to
 inc. note
 book,etc.

HE TRIES TO READ THE
 NOTEBOOK, SQUINTING
 AT IT A BIT, THEN
 "Tch-Tching" GETS
 OUT HIS GLASSES.

HE PUTS THESE ON,
 AGAIN CONSULTS THE
 BOOK, HE STILL SQUINTS
 AT IT HOLDING IT
 AWAY FROM HIM.

ANNOYED, HE PULLS
 OFF HIS GLASSES
 AND, USES THE MAGNIFYING
 GLASS.

AGAIN HE 'Tut-tut'
 AND IN A DESPERATE
 ATTEMPT TO READ
 IT PUTS ON HIS
 GLASSES, AGAIN
 AND USES THE
 MAGNIFYING GLASS
 AS WELL.

EXASPERATED HE THROWS
 THE LOT AWAY)

DOCTOR WHO: Mmm - my hand-
 writing gets worse and worse!

(HE STUDIES SOME
 MORE THEN:)

(4 next)

Yes, undoubtedly we've landed
 on the planet Dido. How
 remarkable. Well, it will be
 pleasant to meet these
 friendly people again after
 all these years. Mm - fancy
 landing here again. (cont ...)

(HE THINKS, HAND TO MOUTH, THEN:)

DR.WHO: (cont) I wonder if Ian would believe me if I said it was deliberate? No, that's right. I was asleep. Pity. Pity.

(HE BRUSHES HIS HANDS CLEAN, POKETS HIS NOTEBOOK, WHEN THERE IS A KNOCKING SOUND FROM OUTSIDE.

50. 4 B THE DOCTOR TURNS TO LOOK AT THE SCANNER.
MCU Cam2's picture on Scanner.
50a.2 F AND WE SEE IAN IN SHOT.)
MLS IAN IAN: Doctor, open the doors.

51. 3 E Low w/a (THE DOCTOR MOVES TOWARDS THE CONTROL PANEL)/
MS DOCTOR
52. 4 B
a/b 2's shot.
52a.2 F DR.WHO: I wonder what he's done with Barbara.
PAN to show no-one else there.
53. 3 E Low w/a
MS DOCTOR

-----RECORDING RUN-ON-----

54. 5 A w/a CAMS: 1D-5A /BOOM C2/
MLS KOQUILLION 10. EXT.CAVE MOUTH/ROCKY LEDGE.DAY.

3 to F
Cave

(KOQUILLION IS STANDING LEANING OVER THE EDGE FROM A VANTAGE POINT.

RESUME
MUSIC
No.4

APPARENTLY HE IS SATISFIED THAT BARBARA IS DEAD.

HE MOVES AWAY FROM THE EDGE OF THE LEDGE, AND TOWARDS THE CAVE MOUTH./

55. 1 D 24
MCU KOQUILLION and box.

HE BRINGS UP THE OBLONG BOX HE IS HOLDING, MAKES SOME ADJUSTMENTS, THEN DIRECTS IT AT THE CAVE MOUTH BEFORE DEPRESSING A LEVER.)/

56. 5 A w/a
a/b MLS
KOQUILLION

R.P.F/X
"Gun"

SL

(Sh.56 on 5)

- 26 -

DEPRESSING A LEVER)

CAM: 2G

/BOOM A2/

57. 2 G 33

L.S.
looking
down
tunnel

11. INT. CAVE MOUTH. TELEPHONE
BOX. DAY.

SMOKE

(THERE IS A HUGE
EXPLOSION.

1 to E
Scrub

DUST AND ROCKS
HEAP INTO THE CAVE
FROM THE EXPLOSION
AND THE SUNLIGHT IS
BLOCKED OUT.

PULL BACK
QUICKLY and
PAN L as
dust blows
and IAN falls
and TIGHTEN
to MS of DR.
as he comes
out of box.

IAN, STANDING NEAR
THE TELEPHONE BOX
IS FLUNG FORWARDS.

THE DOOR OF THE
TELEPHONE BOX OPENS
AND THE DOCTOR STEPS
OUT.

5 to B
Scrub

COUGHING AND
SPLUTTINGER HE TRIES
TO LOOK THROUGH THE
DUST)

DOCTOR WHO: Chesterton!
Chesterton, where are you?
I can't see a thing ...

(HE PEERS AROUND,
RECEIVES NO ANSWER
AND DISAPPEARS AGAIN
INTO THE TELEPHONE BOX)

CAMS: 5B-1E

/BOOM C2/

58. 5 B 9

CU
BARBARA

12. EXT. ROCKY GROUND WITH SCRUB
BUSHES.

MUSIC
No.5

59. 1 E 50

HIGH SHOT
BARBARA.

(BARBARA LIES
SPREADEAGLED ON THE
GROUND UNCONSCIOUS.

IN HER LEFT HAND
IS PART OF A TORN
OFF BRANCH SHE HAS

Q SHADOW IN

OPEN FLIPPER

- 26 -

(2 next)

SL

(Sh.59 on 1)

- 27 -

3 to F
Cave

GRABBED AT AS SHE
FELL, BREAKING HER FALL.

A SHADOW FALLS OVER
BARBARA AS SOMEBODY
OUT OF SIGHT STANDS
OVER HER)

/BOOM A2-Slung/

CAMS: 2G-3F

60. 2 G 33

MLS DOCTOR

13. INT. CAVE. TELEPHONE BOX. DAY

PAN him R
to 2-s with
IAN.

(DOCTOR WHO COMES
OUT OF THE TELEPHONE BOX
WITH A TORCH WITH
WHICH HE EXPLORES
AROUND.

5 to C
Cave

HE SEES IAN SPRAWLED
AMONGST ROCKS,
BOULDERS, AND DUST,
AND MOVES ACROSS TO
HIM)

Chesterton,
DOCTOR WHO: / Are you all right?

(IAN HAS STIRRED
SLIGHTLY, HE
TRIES TO SIT UP,
RUBBING HIS HEAD)

IAN: Barbara ...

DR.WHO: Where is she?

IAN: She was outside.

(IAN RISES VERY
DAZED)

PAN them
to tunnel

DR.WHO: If you've got your breath back
- we'll go and find her

61. 3 F w/a
ROCK FALL.

(THE DOCTOR SHINES
HIS TORCH AROUND, /
LOOKING UP TO
THE ROOF)

IAN & DR.
enter shot.

Mm - the whole roof seems to
have caved in, (cont ...)

(2 next)

- 27 -

IAN: And it's blocked the cave.
- Barbara.

DR.WHO: I hope there's no further falls, I don't think the Tardis could stand up to this sort of thing ...

IAN: It's no use.

62. 2 G 9
CU IAN

(IAN, WINCING, AND DAZED, TALKS, TRYING TO PULL HIMSELF ROUND, DURING THE FOLLOWING:)/

IAN: I'm not convinced it was an accident, Doctor.

DR.WHO: Mmm? What on earth are you talking about, Chesterton?

63 3 F N/A
CU DOCTOR

IAN: Well, there was this repulsive thing with a hideous face ... /

64. 2 G 9
CU IAN a/b

DR. WHO: With hands and feet like claws? /

IAN: Yes. That's right -

(IAN SUDDENLY STOPS
HAS A SUDDEN THOUGHT
AS HE STARTS TO THINK
CLEARER)

65. 3 F W.A.
M.S.2-s

How did you know? /

DR.WHO: This is the planet Dido, I've been here before, know it quite well - they're very friendly people.

IAN: Friendly! (Cont. over...)

IAN: (cont) He wasn't very friendly to us. He ordered me to go and fetch you and Barbara had to stay with him.

(DOCTOR WHO REACTS,
HIS EYES NARROW AS
HE LOOKS UP AT THE
ROOF)

(IAN TRIES TO RISE,
REACTS IN PAIN AND FALLS
BACK DIZZILY)/

66. 2 G 24
C.2-s
DR/IAN

DR.WHO: Don't start scratching around with that. We'll have to find another way out of here.

(DOCTOR STANDS AND PEERS
OFF INTO THE GLOOM,
SHINE HIS TORCH AROUND.

CONTINUING HIS LOOK)

But this figure you saw, was he armed?

IAN: I don't think so - oh, he carried a sort of jewelled club about so long.

DR. WHO: And the head of it rather resembled a spanner?

(3 next)

SL

(Sh.66 on 2)

- 30 -

67. 3 F n/a CU DOCTOR IAN: Yes. (SIGHING) I don't know why you ask! /

(DOCTOR WHO MUTTERS,
QUITE LOUD)

68. 2 G 33 M.2-s DOCTOR WHO: That could account for this. Last time I was here they'd just perfected it. A ray, used for construction work ... Quite so ... quite so ... Now how you feeling now, mmm? /

(THE DOCTOR TURNS
BACK TO CHESTERTON
ANXIOUS TO MOVE ON)

Close Flipper /

IAN: Not too bad ...

DOCTOR WHO: Well don't just sit there. Stand up. Stand up.

PULL BACK
as they
come towards
camera.

(IAN DOES SO WITH
THE DOCTOR HELPING
CONCERNED, DESPITE
HIS BRUSQUENESS)

Aah, good. You can. Well
at least that means there's no
bones broken.

IAN: Thanks, Doctor. That's
the most thorough medical
check up I've ever had.

DR.WHO: Pity I never got that degree.

(IAN STARTS TO
MOVE FORWARD.

AS HE GOES OVER
THE ROCKS)

CRAB L as
they leave
tunnel.

And the people here were
frindly?

DOCTOR WHO: Very.

(1 next)

- 30 -

(Sh.68 on 2)

IAN: Well, if this is a sample, I'll take the Daleks.

(IAN HAS OVERTAKEN THE DOCTOR.

HE HAS ALLOWED IAN TO MOVE ON, CONCERNED FOR HIS INJURIES, AND WELL BEING)

Come on, Doctor -- we must get Barbara back. Let's try this way.

DOCTOR WHO: Yes, of course! But be careful my boy.

Let IAN go.

IAN: Yes, we need to be. These people are obviously dangerous.

(IAN, ANXIOUS, NOW RECOVERED MOVES OFF WE CLOSE IN ON THE DOCTOR)

DR. COMES into C.U.

DR.WHO:
(LOOKING ROUND) But why? What's happened to change them?

FADE OUT TO BLACK

(THE DOCTOR MOVES OFF OUT OF FRAME AND WE:)

Strike Box
Tardis
Set Cloth.

-----BREAK IN RECORDING NO.2-----

1 to F: 4 to D:
Compartment One

3 stand by to go
under 1 to G

5 to C: Cave
2 to H: Tunnel

CAMS: 4D-1F / BOOM B1/

A to 3
B to 1
C fin.

FADE IN

69. 1 F 24

M.S.
VICKI

14. INT. COMPARTMENT ONE. ROCKET SHIP.

(WE COME UP ON VICKI IN THE COMPARTMENT.

SHE IS URGENTLY ARRANGING THE BEDDING, SHE CASTS ANXIOUS GLANCES TOWARDS THE DOOR.

SHE GIVES A LAST LOOK AT THE BED, IS SATISFIED.

(4 next)

SHE MOVES TO SIT
AT THE TABLE.

SHE SITS THERE A
SECOND OR SO,
LOOKING TOWARDS THE
DOOR, FRIGHTENED.

THEN, AS AN AFTER
THOUGHT GETS UP AND
COLLECTS SOME OF THE
STONE AND SAND ORNAMENTS
AND SITS BACK AT
THE TABLE.

EASE BACK to
inc.
KOQUILLION

SUDDENLY THE DOOR
BURSTS OPEN AND
KOQUILLION IS
STANDING THERE.

VICKI JUMPS,
FRIGHTENED, EVEN
THOUGH THIS IS
OBVIOUSLY WHO SHE HAS
BEEN WAITING FOR.

AS KOQUILLION COMES
IN, UNSEEN BY HIM,
VICKI CASTS AN
ANXIOUS LOOK AT
THE BED)

KOQUILLION: You have been
outside!

(VICKI SAYS NOTHING.
KOQUILLION: Stand up.
SHE BACKS AWAY FROM
HIM, OBVIOUSLY VERY
SCARED)

What were you doing?

VICKI: (AFTER PAUSE) Walking.

KOQUILLION: In future you
will go no further than fifty
yards from this ship. You
understand? (cont ...)

(VICKI NODS, AND
MOUTHES A 'Yes'
THERE IS A SLIGHT
PAUSE.

SL

- 33 -

(Sh.69 on 1)

Let
KOQUILLION
go R.
TRACK IN to
MCU VICKI

Becomes
C.2-s

THEN KOQUILLION
MOVES IN LOOKS AROUND.

HE MOVES TO LOOK AT
THE BED, VICKI, BEHIND
HIM, REACTS IN
SUSPENSEFUL HORROR,
BUT KOQUILLION,
APPARENTLY SATISFIED
TURNS BACK TO HER)

KOUQUILLION: (cont) You were
dragging something? A sack? ...

VICKI: (QUICKLY) It was some
stones. I collect them, they're
very beautiful, and ...

(VICKI HOLDS SOME
OF THEM UP TOWARDS HIM
AS 'PROOF' KOQUILLION
KNOCKS HER ARM
VICIOUSLY AND THE
STONES ARE HURLED
ACROSS THE ROOM./

70. 4 D m/A
M.2-s
KOQUILLION/
VICKI

VICKI DRAWS BACK,
TAKING A SUDDEN
BREATH OF FEAR
AND PULLS HERSELF
AGAINST THE SHIP
AS FAR AS SHE CAN
FROM KOQUILLION)

KOQUILLION: I am going to
talk to Bennett. And remember,
you both owe your lives to me!

PAN them L.
to hold 2-s
KOQUILLION/
VICKI

(KOQUILLION WITH
A LAST LOOK ROUND,
GOES TO MOVE OUT.

VICKI, PLUCKING
COURAGE FROM
SOMEWHERE)

VICKI: I heard a sound ...
from ... from the mountain ...

(SHE TAILS OFF WEAKLY)

an explosion ...

(1 next)

- 33 -

(Sh.70 on 4)

(KOQUILLION TURNS TO
LOOK AT HER FROM
THE DOOR.

THERE IS A SILENCE.

VICKI HANGS HER
HEAD.

KOQUILLION IS ABOUT
TO WALK OUT, WHEN HE
TURNS, AS THOUGH
HE SUDDENLY THINKS
IT WOULD BE AN ADVANTAGE
TO TELL HER)

KOQUILLION: A space machine
arrived ...

VICKI: People ...?

KOQUILLION: They were war-like.
They wanted to pillage the
space ship. I could not
save them from my people like
I do Bennet and yourself.
They have been walled inside
a cave. If they are not dead
already they will soon die of
hunger and thirst!

(VICKI SUDDENLY
ANGRY. NEARLY
CRYING)

TIGHTEN to
MCU VICKI

VICKI: (cont) I bet you
never gave them a chance!
You could have ... (LOW)
I'm sorry. /

71. 1 F 24

CXS

KOQUILLION/
VICKI

(KOQUILLION WATCHES
HER AGAIN FOR SEVERAL
SECONDS)

4 to E
Comp.2

KOQUILLION: It is only me
who keeps my people from
destroying you! You should
be grateful! I am your only
protection!

SL

- 35 -

(Sh.71 on 1)

(KOQUILLION MOVES
OUT OF THE ROOM.

TIGHTEN to
MCU VICKI

VICKI, RELAXING,
VISIBLY, BUT STILL
AFRAID, EVENTUALLY
PLUGS UP COURAGE TO
GO ACROSS TO THE
DOOR AND LISTENS)

72. 4 E m/a CAM: 4E /Slung/
MS 15. INT. COMPARTMENT TWO.
KOQUILLION ROCKET SHIP.

(KOQUILLION MOVES
ACROSS AND UP TO
BENNETT'S DOOR.

HE LIFTS HIS
HAND AND RAPS ON
THE DOOR, HE
PUSHES THE DOOR
IT GIVES SLIGHTLY)

TAPE
BENNETT: (VOICE OVER) You can't
come in!

KOQUILLION: It is Koquillion!
Open the door!

(THERE IS A CLICK
AND BENNETT'S DOOR
OPENS SLIGHTLY.

KOQUILLION PUSHES
IT OPEN, GOES INSIDE,
AND CLOSES IT)

(1 next)

- 35 -

(Sh.72 on 4)

CAMS: 4D-1F-3G /BOOM B1/

73. 1 F 24

HIGH MCU
VICKI a/b16. INT. COMPARTMENT ONE. ROCKET
SHIP.PULL BACK
as she Xs
R.4 to D
Comp.1(VICKI IS STILL
LISTENING AT THE
DOOR. WE HEAR
A DISTINCT MOAN,
AND VICKI JUMPS,
CLOSES THE DOOR
QUICKLY AND MOVES
ACROSS TO THE
BED.VICKI PULLS THE
BLANKET ASIDE.
BARBARA IS SEEN,
PRETTY DAZED)VICKI: Zouquillion must have
seen me helping you here. I knew
he would, I knew. He knows
everything. Everything.Becomes
2-s(VICKI OVERCOME,
CLUTCHES AT BARBARA
NEAR TEARS. BARBARA
SURPRISED AND
SHOCKED AT VICKI'S
ONVIOUS FEAR TRIES TO
COMFORT)BARBARA: Tell me what's ...(BARBARA HAS SPOKEN
IN NORMAL VOICE
VICKI PULLS AWAY
AND HOLDS A HAND
TO HER MOUTH)VICKI: Ssh. He'll hear you ...74. 4 D m/a
M.2-sBARBARA: (QUIETER) Yes,
but ...

(1 next)

(BARBARA IS INTENT
ON GETTING UP,
STILL A BIT GROGGY,
BUT MORE WORRIED
FOR VICKI THAN FOR
HERSELF)

VICKIE: Please. Stay there,
he might come back. You don't
know him like I do ...

75. 1 F 24
MCU VICKI

BARBARA: All right, but listen ...
what's your name?

VICKI: Vicki.

BARBARA: (TRYING TO CALM)
Short for Victoria)

VICKI: No - just Vicki ...

CRAB L and
CRANE UP to
pick up
BARBARA for
HIGH X-S
VICKI/BARBARA

(SHE CASTS AN
AN IOUS LOOK
AT THE DOOR, THEN,
CATCHING SOME OF
BARBARA'S CALMNESS
GIVES A SLIGHT
SMILE)

V ...I....C...K....I...

BARBARA: .. I'm
Barbara ...

(VICKI SMILES AGAIN,
WIPES A TEAR AWAY
FROM HER FACE WITH
THE FLAT OF HER
HAND)

BARBARA:
tell me about this, this
Koquillion ...

Now,

(Sh.75 on 1)

VICKI: He just keeps us here. Bennett and me. There's a rescue ship on the way - he doesn't know about that.

(SUDDENLY BREAKING
A BIT AGAIN)

But he'll find out ... I know he will ...

76. 4 D n/a BARBARA: Why is he keeping
CU VICKI you here? /

Becomes C.2-s
BARBARA/VICKI

3 takes over
from 1

VICKI: (SHAKING HER HEAD) They ... they ... killed all the crew ... we .. when we landed we made contact here .. Everybody on board was invited to a grand sort of meeting ... I didn't go ... I was ill, a fever or something .. I stayed here, that night ... I remember waking up .. a thunderstorm I thought ... but it was an explosion. Bennett - Bennett dragged himself back. I was ill for days - I only learnt about it later. I came round, and found Bennett, he can't walk ... we just wait .. Then Koquillion ...

BARBARA: But if - if his people killed all the crew, why doesn't he kill you?

on Vicki's
turn... VICKI: We don't know. My ...
77. 3 G 16 my father was taking me ...
C.2-s my father ...
BARBARA/
VICKI

(VICKI'S FACE WREATHS
IN TEARS. BARBARA LETS
HER GET OVER IT. VICKI
FIGHTS FOR CONTROL,
THEN HER FACE LIGHTS
SOMEWHAT AT A THOUGHT)

Your ship .. is your ship still here?

(Sh.77 on 3)

78. 4 D n/a BARBARA: (WITH DOUBT) Yes .../
 CU VICKI

(VICKI GIVES A SUDDEN
 INTAKE OF BREATH)

79. 3 G 9 VICKI: I remember, he just
 CU BARBARA told me they ,,,they killed your
crew too .../

(BARBARA REACTS,
 KNOWING THAT PERHAPS
 THIS COULD WELL BE
 TRUE IN THE LIGHT
 OF HER EXPERIENCE)

80. 2 H 33 CAMS: 2H-1G /BOOM A3/
 MLS IAN/
 DOCTOR 17. INT. ROCK TUNNEL WITH LEDGE.

(DOCTOR WHO AND
 CHESTERTON ARE
 EDGING ALONG A
 SMALL LEDGE,
 IAN NOW HAS
 THE TORCH LEADING
 THE WAY.)

MUSIC
 No.7
 After first
 two chords

81. 1 G 24 IAN LEADS ON
 HIGH M.2-s AND THEY MAKE
 IAN/DOCTOR PROGRESS, WITHOUT
SPEAKING, THEN IAN
NOTICES THAT THE
DOCTOR IS BREATHING
QUITE HEAVILY
AND HE PAUSES FOR
A WHILE)

IAN: How much further, I wonder?

(DOCTOR WHO TAKING
 DEEP BREATHS, SHAKES
 HIS HEAD, NOT KNOWING)

(Sh.81 on 1)

- 46 -

DOCTOR: I can't understand it.
I just can't understand it -
voilence it was totally alien
to the people of this planet ...

(IAN, FLASHING
AROUND HIS TORCH
PEERS AT THE
GROUND AHEAD,
AND AROUND)

IAN: People's ideas can change,
Doctor ... A new leader ...

DOCTOR: No, no Chesteron. The
people here had the best
possible reason for bating
death and destruction. The last

...
time I was here the entire population
of this planet was a mere 100 or so..
IAN: A hundred or so? Why
that's just a handful ...

All the more reason to
DOCTOR: Exactly./

hold onto life ... Peace, friend-
ship, happiness means everything to
these people.
(IAN NODS, THEN)

IAN: Ready to carry on?

DOCTOR: Me? Carry on? My dear
fellow you were the one who
stopped./

82. 2 H 33
LOW MLS

(IAN ACKNOWLEDGES,
THE LEADS ON. WE
ALLOW THE DOCTOR
AND IAN OUT OF
SIGHT AND THEN:)

(3 next)

- 47 -

(Crabbed L) CAMS: 4D-3G /BOOM B1/
83. 3 G 33
M.S.2-s 18. INT.COMPARTMENT ONE.
VICKI/ ROCKET SHIP.
BARBARA

BOOM A
Out to R

2 to J - Tunnel
1 to H - Cave
Line up Inlay

(VICKI IS HELPING WITH
BARBARA TO PUT OINTMENT
AND BANDAGES ON THE
INJURIES SUSTAINED IN
THE FALL)

CRAB R
pivoting on
BARBARA to
hold 2-s.

VICKI: I'm sorry, Barbara, I
forgot all about your cuts and
bruises.

BARBARA: I'm lucky it wasn't
worse. It's my arm mainly. I
must have wrenched it catching
hold of the tree to break my
fall.

VICKI: There, how's that?

BARBARA: Much better, thank you.

VICKI: I ... I wonder if
Koquillion has gone ...

BARBARA: What are the rest of them
like?

VICKI: Mm? Oh, he's the only one
we see. They live quite near, I
believe, but, well, I don't know.

TIGHTEN as
VICKY returns.

(VICKI MOVES AWAY TO PUT THE
OINTMENT BACK. AS SHE DOES
SO, SHE SEES A PISTOL, CAREFULLY
AT THE READY. SHE PICKS THIS
UP AND BRINGS IT OVER TO BARBARA
TO SHOW HER.)

VICKI: This fires a flame.

BARBARA: For the Rescue Ship?

(Sh.83 on 3)

VICKI: Yes. I always keep it ready. There's room to land round here, you know.

BARBARA: Then it's all coming to an end for you soon?

VICKI: Yes.

BARBARA: You don't sound too sure.

| | | |
|-------|--------------|--|
| 84. 4 | D n/a CXS | <u>VICKI</u> : There's always Koquillion he could stop us ... keep me here .. Forever. / What are you looking like that for? |
|-------|--------------|--|

BARBARA: What?

PULL BACK and
PAN VICKI L
for MCU.

VICKI: You're sorry for me aren't you? I'm perfectly all right, you know. I'm fine. It doesn't matter to me if nobody ever comes. I'll be all right.

PAN VICKI R.

(VICKI IS TRYING
TO SHOW HER
INDEPENDENCE
THERE A SLIGHT
PAUSE, THEN, WE
HEAR A NOISE OUTSIDE,
SLOW, AND LUMBERING.

| | |
|-------|--------------------------------|
| 85. 3 | G 33 M.2-s VICKI/BARBARA |
|-------|--------------------------------|

VICKI DISTRAUGHT, /
RUSHES BARBARA
BACK INTO HER
HIDING PLACE, INDICATING
WILDLY THAT SHE
MUST REMAIN SILENT.

SHE HURLS THE BLANKET
OVER BARBARA AND BARBARA
HIDES HERSELF AS WELL.

HOLD BENNETT
L past VICKI R.

BENNETT NEARLY FALLS
THROUGH THE DOOR)

Bennett!

(4 next)

BENNETT: He's gone ... tried to get things out of me. But I didn't ... didn't tell him about the rescue ship.

VICKI: No...

BENNETT: Told me about the people on the mountain ... killed them ... we've got to stick together, Vicki ..

(BENNETT LURCHES AGAINST
DOOR POST)

86. 4 D m/a He killed them ... /
MS VICKI

PULL BACK
to 2-s

VICKI: He hasn't Bennett. Not all of them anyway ...

(BARBARA HAS UNCOVERED
HERSELF NOW AND IS
SITTING UP.)

87. 3 G n/a
CU BENNETT

BENNETT TURNS TO STARE
AT BARBARA.)

CAMS: 2J /Fishpole/

88. 2 J 24
LOW Empty
Shot.
Dr. and Ian
enter for
M.2-s

19. INT. ROCK TUNNEL AND LEDGE.

(IAN AND THE DOCTOR
ARE PROGRESSING
FURTHER ALONG THE
NARROW LEDGE)

RESUME
MUSIC
No.7

IAN: Narrowing out now, doctor.

DOCTOR: What's that? Whoops.

IAN: Take it easy.

DOCTOR: Thank you. Have you noticed my boy, this ledge is narrowing out. Yes. Shine the torch at my feet will you. (IAN DOES SO) That's better. Quite a chasm, isn't it?

IAN: Yes, and nothing much to hang on to either. We'll have to press against the rock face.

DOCTOR: My dear boy, if I press myself against it any more I'll do myself an injury.

(5 next)

(THERE IS A SOUND
OF A HARSH,
SHRIEKING THROATY
CROAK)

R.P.F/X
Roar

IAN: What's that?

DOCTOR: Well it wasn't me was
it? Shine the torch down.

INLAY

CAMS: 5C-1H-3H

89. 5 C 33
Sand Monster / 20. INT. AGAINST ROCK BACKING.
90. 1 H
IAN & DOCTOR

(SHOW THE SAND
CREATURE, CIRCLED
IN LIGHT OF
POWERFUL TORCH. /
IT RAISES ITS
HEAD SLIGHTLY
INTO THE BEAM
OF LIGHT.

MUSIC
No.6

91. 3 H n/a
CU Monster's
face in mirror.

INLAY

WE AGAIN GET
ITS BLOOD CURLING
SHRIEK) /

92. 5 C 33
Sand Monster
93. 1 H
IAN & DOCTOR

R.P.F/X
2 roars

CAMS: 2J-1J-5D /BOOM A2/

94. 2 J 9
C.2-s 21. INT. ROCK TUNNEL WITH LEDGE.

(IAN AND DOCTOR
WHO ARE PEERING
DOWN LOOKING AT IT)

RESUME
MUSIC
No.7

1 to J
5 to D
Tunnel

IAN: What's that nightmare?

3 to J - Rock
Line up Inlay

DOCTOR: It's sufficient that
it's down there and we're up
here.

IAN: It's got eyes, I could see them gleaming. It's used to daylight it must have come in from outside ...

DOCTOR: ^{very intelligent} Good /-

e

reasoning my boy. Sort of thing I might have said myself.

(IAN IS EDGING HIS
WAY FORWARD HIS
FOOT CAN'T FIND
A PROPER HOLD)

IAN: It's getting harder here.
We need some decent hand holes.

95. 5 D 9
CU

(HE SHINES HIS
TORCH ABOUT AND
SHINES IT ON
SOME LARGE METAL
STAPLES IN THE
ROCK FACE)

R.P.F/X
Monster

96. 1 J 24
M.2-s
HIGH.

And all nicely provided. It's all right. Other people have been this way before. /

DOCTOR: Careful Chesterton.

IAN: Yes, all right.

(HE GRIPSHOLD OF
THE FIRST STAPLE
AND ADVANCES)

Shine the torch for me will you.

(HE PASSES IT
BACK. DOCTOR WHO
SHINES IT TO THAT
IAN CAN SEE)

97. 2 J 9
CU STAPLE

That's better. / (cont ...)

(Sh.97 on 2)

- 46 -

(HE GRIPS ANOTHER
STAPLE. THIS ONE
NEARLY PULLS OUT
OF THE WALL. A
SHRIEK FROM THE
SAND CREATURE
UNDERLINES THE
DANGER)

R.P.F/X
Monster

IAN: (cont) That one's loose.
Watch that one.

DOCTOR: Loose?

Sorry

98. 1 J 33
LOW L.S.

IAN: / I've pulled it
out. / you'll see

(IAN ADVANCES
RAPIDLY UNTIL
HE STANDS ON A
WIDER SECTION OF
THE LEDGE)

All right. I'm over.

End
MUSIC No.7

(THERE IS THE
SOUND OF MACHINERY
DOCTOR WHO SHINES
THE TORCH ON THE
STAPLE IAN HAS
PULLED FROM THE WALL.
HE RUNS A FINGER
ALONG PART OF IT)

R.P.F/X

DOCTOR: Oil. Chesterson. There's
oil on this.

99. 5 C 9
CU STAPLE

IAN: What's that sound? /

DOCTOR: Come back. Quickly.
You were trapped into pulling
this thing out.

100.2 J 16
CU BLADES

(HE TRIES TO PUSH
IT BACK. HE CANNOT. /
IAN SUDDENLY FINDS
THAT TWO SECTIONS
OF THE WALL AT
HIS BACK HAVE
SWUNG OUTWARDS /
TO THAT HE IS
TRAPPED ON HIS PART
OF THE LEDGE)

MUSIC
No.8

R.P.F/X

101.1 J 33
LOW L.S. - 46 -
a/b

(5 next)

JH

(Sh.101 on 1)

- 47 -

/2 to Roller

IAN: Doctor.

Look.

DOCTOR:

Quickly, come back. Don't go any further.

IAN:

102. 5 C 9 I can't move either way. /
CU STAPLE

(DOCTOR WHO
STRUGGLES TO
PUSH THE STAPLE
BACK. /THE WALL
BEHIND IAN STARTS
TO MOVE OUT. IT
PUSHES IAN SLIGHTLY)

R.P.F/X

103. 1 J 24
MLS along ledge
IAN
and knives.

INLAY

CAMS: 3J-4F

104. 3 J w/a
Sand
Monster / 22. INT. AGAINST ROCK BACKING.

105. 4 F
Rock backing

(THE SAND CREATURE
REARS ITS HEAD
SLIGHTLY AND UTTERS
ITS SHRIEK, IN APPARENT
FIENDISH DELIGHT)

R.P.F/X

106. 1 J 24
M.S. IAN
and
knives

CAMS: 1J-3J-4F /BOOM A2/

23. INT. ROCK TUNNEL WITH LEDGE.

(THE WALL MOVES
AGAIN AS IAN
DESPERATELY
SCRAMBLES ON THE
ROCK FACE FOR
SOME HAND HOLD
THAT ISN'T THERE)

IAN: It's pushing me towards
the ledge.

(3 next)

| | | | |
|------|--------------|---|-----------------------------------|
| | <u>INLAY</u> | (BELOW, IN THE CHASM, ECHOES THE SOUND OF THE HARSH SHRIEKING CROAK OF THE WAITING SAND CREATURE) | <u>R.P. F/X</u> <u>Monster</u> |
| 107. | 3 J | | |
| | Sand Monster | | |
| 108. | 4 F | | |
| | Rock Backing | | |

S/IMPOSE SLIDE 5)

Next Episode
DESPERATE MEASURES

FADE OUT

FADE IN

END MUSIC

109. 2

ROLLER CAPTION: Starts: Dr Who ... William Hartnell
Ends: Associate Producer ...
Mervyn Pinfield

S/IMPOSE SLIDE 3)

Producer
VERITY LAMBERT

FADE OUT

S/IMPOSE SLIDE 4)

Directed by
CHRISTOPHER BARRY

BBC-TV

F A D E S O U N D A N D V I S I O N